/29 cont./

292 curauá fibers at /30/ /Fig. 7 appears here/ intervals of 1.5-2
284 centimeters for men's belts and 0.5-1 centimeter for boys' belts, which produces bulges and grooves. Before the belt is slipped off the sticks, a small, two to five-strand twisted cord of cotton or curauá fibers is drawn through the openings and knotted into a loop by means of the two ends three to five centimeters long. These two loops are twisted into each other in front, over the abdomen, by the wearer, and the knots keep the belt secure (Fig. 6a and b, Ill. 23). After [531] they are finished, serpentine [386] lines, circles, or dots are painted on these belts with urucú, for which a small stick is used; often, however, they are colored red all over.

Fig. 6a
Men's belt, detail.

Fig. 6b
Men's belt, diagram.

292 184 Among the Waiká, Zerries found the same men's belts (158),

158. Zerries, 1956a, p. 184.

and from the photographs in other publications of this author it may be seen that they are worn in the same way as among the Surára and Pakidái (159) (160).

159. Zerries, 1955b, colored picture on jacket and photograph on p. 663, lower left.

160. Zerries, 1954b, Pl. VI, top.

Surára
Pakidái
Puseheweteri

292 /30 cont./
284 girls and 0.5 centimeter for those of old women. This distin-
292 guishing feature was always pointed out to me. Tie strings and
53] the wearing style correspond in this case too with the men's belts,
[386] as does the painting with urucú, which is applied on the outer
side. As a result of their width, these belts are much easier to
paint than those of the men. Most often one sees serpentine lines,
occasionally circles are placed between them, and sometimes too
the painting only consists of circles, or circles and dots (Fig.
9 a-e; Fig. 10 a-d); there are also belts, however, which are
colored red all over.

292 Xiriána women who are married to Surára and Pakidái
184 men wear the same belts, as did the little captive of the Surára,
Nikeromá, from the hostile tribe of the /31/ /Figs. 8 and 9 ap-
pear here/ /32/ /Fig. 10 appears here/ Karauaterí (Ills. 17 and
[192] 18). When I asked them the name of their belts, they gave me
the designation -- nyõ -- which corresponds to the Surára and
Pakidái word.

292 The Puseheweteri women gave me the same word, although
184 their belts have a somewhat different form (161). They are 60-
[192]

161. I saw them on the women of that tribe
who were married to Surára and Pakidái men.

70 centimeters long and consist solely of a thick layer of cotton
292 which has been somewhat twisted together. In other words, it is
284 a very characteristic string-belt, that is, without wrappings or
184 cross-bindings. An additional little fringed apron, however, 22-
26 centimeters long, is attached to a tie-string. To make it, 60 to
90 cotton strings, 14-18 centimeters long, are put over the tie-
string. After that, starting from the left, the end of the first
string hanging down in front is knotted with the one of the second
hanging down in back and tightly twisted with it, then the front
end of the second one with the rear end of the third, and so
forth. The fringes hanging down are 7-9 centimeters long and,
to assure firmness, are wound once more below the tie-string
292 with a thin cotton thread. When the belt is worn, the little
53]
184 [text continues on p. 69]

291 /36 cont./
171 been documented for the men of the Makuxí (193) and Waiwai (194).

193. Farabee, 1924, p. 61.

194. Farabee, 1924, Pl. XXX.

b) Chest cords

301 The simple cord slung crosswise over chest and back --
[192] xinarîke -- and the similarly used string-bundle -- xinarí -- (195)

195. This name is identical with the word for cotton.

represent among the Surára and Pakidái characteristic articles of clothing for the girls and women. Among the latter, the cord or string-bundle runs directly below the breasts and crosses over the chest cavity, so that, at first glance, it looks like a bust support; but no lifting of the breast is connected with it, for it is quite loose (Ill. 10).

[283] Whereas the women's cord, 1.50-1.60 meters long, twisted
[824] out of two threads, and knotted at the ends, is made of curauá fibers or cotton (the length of the corresponding girls' cord is 1.20-1.40 meters), in the case of the string bundles there are layers of cotton 56-90 centimeters long, which consist of 60-80 strings and are tied together at one point. The thinner specimens are used by young women and the thicker ones by older women.
386 Both the string bundles and the cord are either dyed red all over
301 or, as in the case of the former, for example, are provided with
[531] red rings, one centimeter wide, at intervals of 6-7 centimeters
[302] (Fig. 13a and b), for which urucú dye is used. Undyed objects in time take on a dirty brown appearance, like the hammocks, for the red body-painting adheres to the cotton.

301 The chest cord, which is now and then tied around little girls
856 from four years old on, is supposed to help give them beautifully shaped breasts later on. Even the younger women, however, have

/41 cont./

301 as far as Guiana; the Tapuya on the eastern horn of South
171 America remain isolated. The pattern of distribution coincides
301 in essential features with the multiple perforations of the upper
304 lip (these parts also merge into each other very much anatomi-
171 cally) and clearly rests on Andean prototypes" (222). The

222. Menzel, 1957, p. 33.

characteristic mouth-corner rods of the Yanonámi women may well fit into this area of distribution, but not in connection with perforations of the upper /42/ lip, for here instead of the latter, the lower lip is pierced.

304 g) Tattooing

[881] All women and girls have pin-point tattooing over the upper lip, which extends downward on either side of the mouth (Ills. 19 and 24) and is punctured on the girls during the first menstrua-
[192] tion (see p. 66) (223). The designation for this among the Surára

[184]

223. This tattooing is also found among the female Xiriána, Puseheweterí, and Aramamesterí who are married to Surára and Pakidái men. The little captive of the Surára, Nikeromá, from the hostile tribe of the Karauaterí is an exception. She assured me, however, that in her maloka the girls are also tattooed. But she had fallen into the hands of the Surára before her first menstruation, and the tattooing was not put on her here. If later, however, she is married by a Surára man, the pin-point design must subsequently be punctured on her.

is -- uarabakoxík -- and among the Pakidái -- uarabakoxíbe.
[824] These words are derived from the name for the genipap fruit --
[386] uarabá --, the juice of which is used for puncturing the dots.

/42 cont./

304 824 386 412 177 The former use the juice of the genipap fruit as coloring matter, the latter the ashes of burned honey bees (229) /see footnote p. 90/. The original instrument everywhere for the puncturing of the dots was a palm thorn. Koch-Grünberg, however, also saw the use of pointed fragments of glass among the above-mentioned Karaiben (230).

230. Koch-Grünberg, 1923a, p. 45.

304 174 171 114 A decision about whether the tattooings in the mouth region developed independently among the aforementioned Yanonámi, Karaiben, and Aruak tribes or whether they were brought about by reciprocal or outside influences cannot be reached as yet, although Koch-Grünberg saw a young Xiriána woman who had the fishhook and dot tattooing of the Arekuná-Taulipang painted on her face (231). This may have been an exception, however,

231. Koch-Grünberg, 1923a, p. 305.

for, strangely enough, he did not find any further tattooing among the Xiriána.

[179] The designs of the Surára and Pakidái also seem to be more primitive than the basic motifs of the Karaiben and Aruaken in the form of fishhooks, which clearly point to borrowings from civilization. Moreover, the fact that among the Karaiben tribes of Guiana individual men and boys are tattooed in the region of the mouth leads one to conclude that there has been a leveling of this custom. For probably there, too, it was formerly reserved for only the women, just as it is today among the Surára and Pakidái.

In conclusion, reference is to be made to P. Schmidt and Nordenskiöld, from whom there are already available brief, summary studies about puncture-tattooing in South America. The first-named author differentiates two groups, which are reserved for men and women or only for women, respectively, and regards a western origin as probable (232). /43/ On the other

/43 cont./

232. P. Schmidt, 1913, pp. 1083/84.

304 174 171 114 hand, Nordenskiöld represents the view that puncture-tattooing "could rather easily have been discovered in various places." His map of distribution shows a concentration of this custom in the northern and central parts of South America (233). A com-

233. Nordenskiöld, 1918, pp. 128-130 and Map 19.

prehensive study on the tattooing of South American Indians would definitely produce worthwhile and informative results.

301 h) Painting

The body painting which is applied on ceremonial occasions, war expeditions, and occasionally also hunting expeditions is [531] very simple and artless. Either it consists of constantly recurring motifs, such as serpentine lines, circles and dots (234), which

234. The implements are also painted with these motifs.

are applied sometimes singly, sometimes mixed, or the entire body is rubbed with red or black coloring matter.

[824] For the red coloring matter, there is urucú -- narâ --, a [386] paste which is prepared from the red berries of Bixa orellana. Blue color is furnished by the seeds of the genipap fruit (Genipa brasiliensis) -- uarabá --, whereas for black coloring matter the soot scraped off cooking pots is used, usually mixed with a little genipap.

[413] The serpentine lines, circles, and dots are applied with the fingers or a wooden stick, and for diffused coloring a little ball of cotton is used.

/51 cont./

285
184

281. Koch-Grünberg, 1923a, p. 308.

which serve for storing manioc cakes and fruits. Among the last-named Indians I also saw women's carrying-baskets in miniature form, which are meant for small girls, and some with covers -- [531] weẽ. All the objects named are usually painted with serpentine [386] lines, for which urucú is used. Finally, it should be mentioned [461] that the women, like best to lie comfortably in their hammocks while making such baskets and basket-bowls.

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191
184

The women's large carrying-baskets and basket-bowls described above are likewise used by the Waikâ, and both Zerries and Schuster point out that in the manufacture the twining plaiting-technique is used (282) (283) (284). Similar basket-bowls

282. Zerries, 1956a, p. 184.

283. Zerries, 1955b, p. 663, Ill. 2.

284. Schuster, 1958b, p. 17.

are also documented for the Karimé (285), and small hanging

285. Salathé, 1931/32, p. 302 and Fig. 11.

baskets and basket-winnowers from Aruak and Tukano /Tucano/ tribes on the upper Rio Negro, as well as from the Makú /Macu/, exhibit further parallels, which differ only slightly in the external form (286).

286. Koch-Grüngerg, 1910a, pp. 220 ff. and Ills. 142e, 143a, 144.

Surára
Pakidai
Shiriana
Waica
Karime

/53 cont./

415 Fruits cut in two furnish correspondingly shaped bowls --
824 maraká. In order to cut them, men or women tie curauá fibers around the fresh fruit and then scratch along this with the little
[386] cutia-tooth knife (see p.117). On the inside all the bowls are given a black coating, which is made out of the charred wood of the pupunha palm and the oily yolk of turtle eggs or cayman fat.

415 A few families also have black, thick-walled, undecorated
323 clay vessels -- haboká -- with a round bottom, which are poorly
[438] fired and break easily. I was told that they come from the Xiriána (293).

293. The name, too, is almost the same among the latter -- "hapóga" -- (Koch-Grünberg, 1928, p. 304).

for the Surára and Pakidái do not practice pottery themselves.

323 On the other hand, this craft is also familiar to the Waiká and
184 Karimé, and, to be sure, they make vessels of the same shape as described above (294) (295). /Fig. 24 appears here./

294. Zerries, 1956a, p. 184.

295. Salathé, 1931/32, p. 302 and Fig. 12.

123 My pots and pans of aluminum, brought along as gifts, were
415 highly prized by the women of both tribes, as were empty gasoline cans and food cans.

/54/

11. Tools

412 Primitive tools, which consist of teeth, tortoise shell, bone, taquara, bamboo, and wood, are few.

[192] The most important one, and reserved exclusively for male
[237] use, is a small knife made out of the sharp tooth of the cutia (Dasyprocta aguti L.) -- tomenáke --, which every Surára and Pakidái wedges under his left upper-arm cord while traveling and on hunting and war expeditions (Ill. 31) (296). The lower part

[301]

296. The women use the cutia teeth as ear ornaments (see p. 86).

595 /66 cont./
The Surára chief has two wives, a third one died, and the Pakidái chief, who is still comparatively young, has one. Various other men also have two or more wives. If the husband dies, these women, without being able to decide for themselves, are taken on, along with their children, by one of his brothers, the younger one as a rule, even if he is already married.

587

835 Bachelors have the right to sexual intercourse with the wives of their older brothers, and thus the children of these women do not call them uncle, but likewise father.

881 h) Puberty rites for girls

At nine to ten years old, the Surára and Pakidái children have already reached maturity, which is probably related to the fact that these Indians live in the hot, humid rain forests of the equatorial zone. There are no initiation rites for boys. A girl, [302] on the other hand, at the onset of her first period, is kept isolated in a circular pen 3-4 meters in diameter, which is erected a short distance from the maloka; her entire body is painted with urucú, a red plant pigment. Here the little one must sit motionless and receives only once a day from her mother a calabash of banana soup and a second one of water. In the evening she is brought into the communal house, so that she can lie down to sleep there, but neither parents and siblings nor other members of the tribe may 881 speak to her. The next morning she is put back in the pen. During 304 the second day her mother or another woman applies a pinpoint tattoo above her upper lip, which extends downward on either [413] side of the mouth to the chin. The tattooing instrument is a [824] pointed thorn of the pupunha palm. This is dipped into the dirty- [386] gray juice of the genipap fruit, which, after the skin is punctured, leaves a dark blue dot. This procedure is extremely painful for the [147] little girls. Yet they bear it with passive faces, suppress their tears, and do not utter a sound. With this tattooing, all the evil, mysterious forces which are in the menstrual blood, and which might bring danger to the husband, are banished for the rest of a woman's life.

881 With the second onset of the period, too, a girl is again isolated, and after that a small celebration takes place.

/203 cont./

291 Fig. 11) for the Surará and Pakidai (cf. Koch-Grünberg, 1923,
301 Pl. 45). As adornment the girls sometimes wear cords on their
237 arms and legs or bands across their chests. White and multi-
colored feathers are frequently tied to these cords or bands by the
531 women as much as by the men. The women paint various
302 geometric figures on their bodies, and we observed a typical de-
• [386] sign in zigzag form which the women wore on their cheeks. The
pigment was red (made from onoto) or blue, made from a fruit
which the Sanemá call taarimóg, with which the women paint
one another's cheeks. The design is the same as the one which
they on occasion paint on the stones which surround the camp
and which was identified with the path of the sun and of the
moon. They say that the sun is happy /204/ to see these designs.
A very similar design which we saw on the face of a woman was
interpreted for us as "path of the moon." We were not able to
verify with any certainty whether some relationship between
menstruation and this design exists for them.

721 Before entering upon belligerent relations with an enemy,
302 the warriors paint their bodies with onoto. They believe that
[789] this practice assures good aim and protects them from the arrows
[624] of the enemy. As we have mentioned before, in time of war the
Sanemá take orders from a war chief who is different from the
one who is in command in time of peace.

727 A warrior who kills an enemy returns very slowly to his
774 home, because the "dead person weighs heavily on his chest."
They believe that the híkula of the dead person is inside the
chest of the victor. In there he tries to persuade the man to
[785] "eat a lot." But the warrior resists this and fasts for several weeks,
for otherwise the híkula of the dead person would kill him too.
After this time has passed the híkula of the enemy goes out to his
725 fate. It would seem that the most effective war tactic is to sur-
prise the enemy at dawn when he is asleep. We did not see
Sanemá rancherías fortified with palisades, as we did in other
Yanoama subtribes.

224 The Sanemá, like the Yanoama in general, are excellent
hunters, and many traits of their culture indicate a deep tradition
in this lore.

/454 cont./

304 All have the ears pierced. A good number of men and women also have the center of the lower lip pierced. Some women have the corners of the mouth pierced, and a few have the nose pierced.

304 The boys and men wear sticks through their ears, sometimes
301 feathers or also little sticks with feathers. Those who have the lip pierced keep a little stick or a feather there all the time.

The women wear flowers or leaves in their ears. The perforations in the lips and the nose generally have sticks in them. On gala occasions, the little stick which goes through the nasal septum may be as long as the face is wide.

301 In addition to the cords tied around the waist, they frequently
291 wear similar cords around the arms and legs.

The men may also wear a heavy cotton belt and similar bands on a smaller scale on the arms. They may wear feathers fixed on the shoulders and a monkey tail around the head, to emphasize the border of hair, or they may adorn the hair with down.

The women also use a heavy cotton belt, clearly different from the one which the men use.

Girls wear a band at the waist, woven of cotton, with decorations on its front part. They also customarily cross the chest with bands of cotton.

302 Onoto, charcoal, and several other paints are used for body
53 designs. They do not seem to have any religious meaning, but
● [386] simply an ornamental purpose. These designs include dots, stripes, wavy lines, and circles. Sometimes they paint a wide strip and then make the design by scraping off the paint. They also imprint upon the skin /455/ ornamental designs by using a "mapire" or the hand, or some combination of these. It seems that some of them have their favorite designs.

Hides, Textiles, and Weaving

237 The skin of the jaguar or of another mammal rarely reaches the settlement in a single piece. But even if it did, it is immediately cut into small pieces so that each one may have a little piece to cover his quiver, or at least a band to wear tied to the arm.

9:Grelier K-5 (1951) 1957 SQ18 Yanoama SQ18
Waica

302 Both men and women and even the small children paint their
[386] faces and bodies with a violet-ish dye extracted from the edible berry of the manaca palm. Sometimes the dye is mixed with the red clay from the river bank. As a dye it persists well, for it often has to compete with many layers of dirt and does not
302 seem to wash off with sweat or rain. The patterns in which
531 it is used vary considerably. All-over dyeing of cheeks and forehead is common, though sometimes vertical lines are preferred, either straight or wavy. The designs are never angular and the same *motif* is rarely repeated. One freshly-painted warrior had his face, neck and chest painted all over a violet-red, while his back was painted with a series of half-inch polka dots arranged in parallel lines. Dots of this sort were also commonly used with artistic purpose on the upper and lower limbs. To heighten the contrast some used charcoal to blacken themselves.

123 Some explorers of these forests have tried to read ritual or
302 war-like significance into this painting of the body. But since we frequently found freshly-painted individuals in company with some whose paint was paling and some who were not even painted at all, I do not think this theory holds good. I believe it is no more than the expression of a desire to be beautiful, although it is true that at a later date, when the natives became menacing, they were all freshly painted.

• • •

352 The furnishing of Waika huts is very simple and orderly, each hut containing anything from four to ten hammocks, and every inch of space being used by slinging the hammocks one
[286] above the other. Some of the hammocks are woven from
[283] threads of forest cotton dyed in ochre, which quickly fades, while others are made of thin lianas crudely knotted at their
[287] ends. We saw none of the bark hammocks which the natives invariably use on their journeys. Each hut is the centre of
592 a family unit, two families sharing the same hut only when the village is crowded.

162 In the present village of about two hundred and fifty people, which we called Platanal, only about forty were adult males.